UNIT I: INTRODUCTION TO THE SOUNDTRACK

Audio–Vision (8/27)

An introduction to the relationship between image and audio in film. For more information on the film theory discussed in class, peruse the glossary of Michel Chion, Film: A Sound Art, translated by Claudia Gorbman (New York: Columbia University Press, 2009). Keep this important resource handy throughout the semester.

Rendering the Soundtrack (8/29)

1. Read Michel Chion, “The Real and the Rendered,” in Film: A Sound Art, trans. Claudia Gorbman (New York: Columbia University Press, 2009), 237–45 and 488. Be prepared to answer the following questions in class:

   • What is rendering? Be able to describe some of Chion’s examples and to provide some of your own.
   • Why, according to Chion, is rendering necessary in film? What does Chion mean when he writes, “cinema prefers the symbol...over the sound of reality”?
   • Following Chion’s examples, how are the sounds of the city typically rendered in film?

2. Sign up to watch selected clips from one of the following films: Das Boot (1981), Three Colors: Blue (1993), and The Lord of the Rings: The Fellowship of the Ring [2:26–5:40] (2001). Transcribe the soundtrack as if it were a musical composition: use the x-axis for time and the y-axis for the major elements of the sound track (music, sound effects, dialogue). Along the x-axis, chart the dynamic levels of each element. Obviously, you will need to invent your own notation.

   • For inspiration, watch the brief clip from The Birds (1963) alongside James Wierzbicki’s two “transcriptions” of the sound track, found in his article “Shrieks, Flutters, and Vocal Curtains: Electronic Sound/Electronic Music in Hitchcock’s The Birds,” Music and the Moving Image 1, no. 2 (2008). As described in the article, “Chirping sounds are indicated by dashed horizontal blocks, flutter sounds by tremolo marks, chorus sounds by vertical blocks, barks by standard quarter notes, yelps by accent-headed notes, wooden knocks
by note heads without stems, strangle sounds by X-headed notes, and the sound of breaking glass by a jagged-edged oval.” (Your transcription does not need to be so detailed!)

3. Watch the annotated clips from De-Lovely (2004), and attempt definitions of the following terms, which describe the sound track’s role in bridging visual or narrative transitions: sound match (two styles), sound advance, sound lag, sound link.

Music and Film Narrative (9/3)

1. Read Claudia Gorbman, Unheard Melodies: Narrative Film Music (Bloomington and Indianapolis: Indiana University Press, 1987), 11–30. As you read, look for answers to the following questions:

   • How does Gorbman view the image–music relationship in film? What element takes precedence? How does changing one element affect our impression of the other?
   • What is the difference between diegetic and non-diegetic sound? What are some problems in conceiving non-diegetic space in film (especially off-screen space)? How does film music navigate this divide?
   • What is meta-diegetic sound? Is this term helpful? Do we need other terms to describe sounds that are not strictly diegetic, non-diegetic, or meta-diegetic?

2. Observe the relationship between diegetic and non-diegetic sound (music, dialogue, effects) in clips from the following films: The Apartment [0:00–0:40 and 0:43–2:10] (1960), Atonement (2007), Big Broadcast [0:00–2:09] (1932), Glory (1989), Shakespeare in Love (1998) The Testament of Dr. Mabuse (1933), and Wings of Desire (1987). (Jot down your thoughts in a notebook so that you can easily contribute to class discussions.)

3. Sign up to briefly speak in class on one of these clips, first introducing your own analysis of the diegesis and then answering questions from your fellow students about your interpretation.

Sound Editors (9/5)

You will give in-class presentations on sound editors, using interviews from Vincent LoBrutto, Sound-on-Film: Interviews with Creators of Film Sound (Westport, CT, and London: Praeger, 1994). For more information on this assignment, refer to the syllabus.

Main-Title Sequences (9/10)

1. Watch the opening title sequence for The Simpsons (1990), with music by Danny Elfman. Think about how the sequence serves as an introduction to the series as a whole, and consider the role that music plays in shaping our perceptions of each character. Come to class prepared with a list of observations.
• After watching the sequence, read Martin Kutnowski, “Trope and Irony in The Simpsons’ Overture,” Popular Music and Society 31 (2008): 599–616. Concentrate on interpreting his musical examples, at the end of the essay, focusing especially on issues of harmonic design and thematic transformation. Does his analysis illuminate some essential musical and dramatic features of the sequence?

2. Sign up to watch at least one of the following opening title sequences from film or television, and read the corresponding interview with the creators of the sequence on the website The Art of the Title. Come to class with a list of the three interesting facts about the sequence, its creation, and/or the role that music plays in shaping its meaning.

• Dexter (2006)
• The Girl with the Dragon Tattoo (2011)
• Skyfall (2012)

3. In the second half of class, we will have a general discussion about the history of main-title sequences, using examples from some of the following films; you may familiarize yourself with them before class:

• Meet Me in St. Louis (1944)
• Vertigo (1958)
• Touch of Evil (1958)
• Dr. Strangelove, or, How I Learned to Stop Worrying and Love the Bomb (1964)
• Manhattan (1979)
• Out of Africa (1985)
• Do the Right Thing (1989)

Montage (9/12)

1. There are two main styles of montage: (1) the “Soviet montage” (as theorized by Sergei Eisenstein, among others), in which discontinuous shots are juxtaposed “in counterpoint”; and (2) the “compressed time/space montage,” in which snapshots from a longer narrative span are selected for the purposes of abridgement. Read these two short texts on the editing of montages:

  • For an example of intellectual montage, you may watch the sequence from Eisenstein’s Strike (1925), widely available online. Warning: It contains a graphic display of real animal slaughter.
  • For an example of rhythmic montage, watch the Odessa Steps sequence from Eisenstein’s Battleship Potemkin (1925). (In what recent films has this scene been imitated?)

• Karel Reisz and Gavin Millar, The Techniques of Film Editing, rev. ed. (Focal Press, 2010), 87–96.
How do these examples of a “compressed time/space montage” differ from the Soviet model?

2. Watch the selected montage sequences in the following films, paying particular attention to the function of music within them; we will base our class discussion on these examples:

- The Godfather (1972)
- Rocky (1976)
- The 25th Hour (2002)
- Up (2009)
- Treme, Season 1, Episode 10 (2010)
- Breaking Bad, Season 5, Episode 8 (2012)

3. Come to class with a list of the diverse cinematic functions of the montage. Some questions to consider: What do montages accomplish within a film narrative? What are music’s roles (or, more broadly, the soundtrack’s role) in a montage sequence? What are the standard montage archetypes (training sequence, fantasy sequence, etc.)? Are montages unique to film?

UNIT II: MUSIC FOR SILENT AND EARLY SOUND FILMS (1894–1930)

Silent Film Music: Reading and Creating Cue Sheets (9/17)

1. Browse the richly illustrated chapters on silent film music in Rick Altman, Silent Film Sound (New York: Columbia University Press, 2004), 231–69.

2. Study the following source readings: Incidental Music for Edison Pictures (1909); Louis Reeves Harrison, “Jackass Music” (1911); Eugene A. Ahren, What and How to Play for Pictures (1913); and Charles E. Sinn, Music for the Picture (1911)—all reprinted in Julie Hubbert, Celluloid Symphonies: Texts and Contexts in Film Music History (Berkeley, Los Angeles, London: University of California Press, 2011). Keep a tally of the most important advice found in these documents.

3. Watch Edison Studios’ Frankenstein (1910) and The Land Beyond the Sunset (1912). Then complete a cue sheet for your film, using the worksheet provided.

- Edison Studios released a cue sheet for Frankenstein (printed in Wierzbicki, Film Music, p. 38). Fill in the timings (minutes:seconds) and, using Erno Rapée’s Encyclopedia of Music for Pictures (New York: Arno Press, 1970) and Motion Picture Moods, for Pianists and Organists (New York: G. Schirmer, 1924; rpt. New York: Arno Press, 1974) (both on reserve in the music library), select compositions for the generic tempo markings. (Note that this is a somewhat ahistorical exercise—Rapée’s book was published years after Frankenstein—but it still simulates the experience of selecting music for accompaniment.)
• You must create the cue sheet for *The Land Beyond the Sunset* from scratch. Begin by identifying the film’s major sequences, then assign them topics, styles, or tempi (“chase,” “waltz,” “agitato”). Use the two Rapée sources to find appropriate music.

• Your cue sheets should reflect (or intentionally disobey!) the advice on silent film performance practice described in the source readings.

4. Watch the opening few minutes of *Birth of a Nation* [0:00–3:30] (1915). How does the original score, by Joseph Carl Breil, reflect the improvised practices of silent film accompaniment?

*Optional:* For more historical background on films of this period, see James Wierzbicki, *Film Music: A History* (New York and London: Routledge, 2009), 29–68.

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**Original Scores and Synchronization (9/19)**


2. Listen to Camille Saint-Saëns’s music for *L’Assassinat du Duc de Guise* (1908), following along with the score.

   • How is the score structured? How would you characterize each of the five “tableaux”?
   • Which themes recur? Why do you suspect this happens?
   • What cues have been written into the score? (You will need to translate them.) Are there passages in the score, not marked by a cue, for which you nevertheless expect strong image–music synchronization?

2. Watch *Entr’acte* (1924), following along with Satie’s score. (The clip begins at 2:30.)

   • There are ten cues marked in the score (and, again, you will need to translate them). Using the worksheet, mark timings for each of these cues. What should performers do to ensure they stay on cue?
   • How do you characterize Satie’s music? Are there moments of synchronization between image and music?
   • Think about the differences between the different filmic styles of Saint-Saëns’s music and Satie’s music. How might they reflect divergent traditions in the history of film music?

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**Vitaphone! (9/24)**


3. Watch the selected excerpt from Don Juan (1926).
   - What are the three sound effects that you hear? How are they used in the film?
   - What is the style of the musical score?

4. Watch The Jazz Singer (1927).
   - Note especially the interaction between intertitle dialogue, spoken dialogue, nondiegetic underscore, and diegetic song. In what dramatic contexts is each used?
   - How are different styles of music—jazz music, liturgical music—characterized in the film’s plot?
   - If you have time, watch I Love to Singa (Merrie Melodies, 1936). How does this cartoon’s treatment of different styles of music echo (and parody) the themes of The Jazz Singer?

UNIT III: “CLASSICAL” SCORES, IN RUSSIA AND HOLLYWOOD (1930–50)

Eisenstein & Prokofiev (9/26)

1. Watch selected excerpts from Alexander Nevsky (1938): the Pskov Invasion (21:50–43:45) and the Battle on the Ice (55:10–1:30:45). [The audio quality of this film is terrible, but the Criterion Collection has produced a wonderful restoration.]
   - In your notes, keep a log describing the main musical styles that you hear. How do they characterize the film’s two armies (“German” and Russian)?
   - Do themes return? If so, are they always presented in the same manner, or do they undergo thematic transformation?

2. Read excerpts from Sergei Eisenstein, “Form and Content: Practice,” in The Film Sense, trans. Jay Leyda (London and Boston: Faber and Faber, 1943), 123–68 (plus the foldout diagram). This is a difficult text, and much ink has been spilled trying to figure out what Eisenstein meant when he wrote it. Let’s do our best. Focus your attention only on the following passages:
   - Eisenstein begins with a counterexample to his main argument by describing a “representational” mode of image–music correspondence in film (p. 125–26). What is this?
   - He then shifts gears to the mode of image–music correspondence that he seeks to promote: matching the “fundamental movements” of music and image (also “plasticity,” or shape). He detours into discussions of other forms of art (pp. 129–31—you can skim) before reaching his grand conclusion (the very bottom of p. 131); the follow paragraphs
(on p. 132) include examples that explain his point more clearly. What mode of image–music correspondence is Eisenstein attempting to describe? How does that differ from the counterexample (above)?

- Finally, Eisenstein uses a scene from *Alexander Nevsky* to explain his theory in greater detail. Carefully read what he has to say about Shots III and IV (pp. 136–39, plus the foldout illustration in the appendix). Critiquing Eisenstein’s methodology is easy; defending him is more difficult. Be prepared to do both.


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**The Classical Hollywood Film Score: Erich Korngold (10/1)**


2. Read Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington and Indianapolis: Indiana University Press, 1987), 70–91. Pay particular attention to the definitions and terms within each of Gorbman’s seven principles.

3. Sign-up to watch either *Captain Blood* (1935) or *The Adventures of Robin Hood* (1938); both are “swashbuckling” adventure films scored by Erich Korngold.

4. Working as a team, fill out the “Gorbman’s Model of the Classical Hollywood Film Score” worksheet for your chosen film (on Google Docs). For each of Gorbman’s principles, provide an example from your film; include a brief description of the scene and its timing (hr:min:sec). Be prepared to teach your contributions to the rest of the class.

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**The Classical Hollywood Score: Max Steiner (10/3)**


- Create a step-by-step outline of the typical musical production process for the classical Hollywood film, as Steiner describes it.
- Distill Steiner’s musical preferences and practical advice into a selective list of “do’s” and “don’ts.”

2. Watch excerpts from the following films: *The Informer* (1935) [0:00–22:30] and *Casablanca* (1942) [0:00–4:56 and 31:15–51:10].
• As you watch, create a list of at least three important stylistic features that you associate with the film scores of Steiner. Provide timings from The Informer and Casablanca for important examples of these features. Be prepared to explain them to the rest of the class.
• Does Max Steiner follow the advice he gives himself (and the film music industry) in “Scoring the Film”?

Optional: To review the major features of the classical Hollywood score (as they relate to The Informer), read Kathryn Kalinak, Settling the Score: Music and the Classical Hollywood Film (Madison: University of Wisconsin Press, 1992), 113–34.

The Classical Hollywood Score: Franz Waxman (10/8)


• There are three main motives in the film’s score, associated with the characters of the Monster, the Bride, and Dr. Pretorius. Transcribe these three motives in the worksheet, and then provide timings and scene descriptions for their major appearances. (Note that the motive for the Bride appears throughout the film, even when she has not yet been brought to life.)
• The worksheet also asks that you identify elements of pastiche in selected scenes. What musical styles does Waxman imitate in these sections?
• Be prepared to discuss the film’s explosive final sequence, especially the rich interaction between dialogue, sound effects, and music.

3. Peruse Mervyn Cooke, A History of Film Music (Cambridge: Cambridge University Press, 2008), 67–103. This is mostly a review of material that we have covered in this unit: the classical Hollywood score; the Hollywood production process; the careers and styles of Steiner, Korngold, and Waxman; and Gorbman’s seven principles.

Interpreting King Kong (10/10)

We will use this meeting to discuss your papers on Max Steiner’s score for King Kong (1933), which are due to your writing partners today. Be prepared to share your observations and conclusions with the rest of the class.
UNIT IV: ANIMATED FILMS AND DOCUMENTARIES (1930–50)

Copland and the Advocacy Film (10/15)

1. Read Aaron Copland, “Music in the Films (1941),” in Celluloid Symphonies: Texts and Contexts in Film Music History, ed. Julie Hubbert (Berkeley, Los Angeles, and London: University of California Press, 2010), 238–44. As you read, look for answers to the following questions:

   • What about the film production process in Hollywood does Copland criticize?
   • What about film scoring practices in Hollywood does Copland criticize? (Which composers does he single out for special comment?)
   • According to Copland, what is the typical sequence of events for the planning, development, and completion of a film score?


3. Watch The City (1939). [A newly recorded orchestral performance—beautiful, high quality audio!—is available on DVD through Netflix.] You may wish to pause the film at the transition points to re-read Rodakiewicz’s commentary on each sequence.

4. Fill out the worksheet for “Sound and Image in The City.” Sign up to be a discussion leader for one of the film’s sequences.

Virgil Thomson’s Coded Quotations in The River (10/17)

1. Read Neil Lerner, “Damming Virgil Thomson’s Music for The River,” in Collecting Visible Evidence, ed. James M. Gaines and Michael Renov, 103–15 (Minneapolis: University of Minnesota Press, 1999). This is a helpful introduction to Thomson’s score for the film and will aid you in completing the worksheet for this assignment, described below. As you read, look for answers to the following questions:

   • What melodies did Thomson incorporate into his score for The River? For whom are these quotations intended? How do these quotations impact the film’s political agenda?
   • How does Thomson use the opposition between diatonicism and chromaticism in the film?
   • According to Lerner, what is music’s role in documentary film? (Explain his “river” metaphor.)

2. Watch The River (1937). [A newly recorded orchestral performance—beautiful, high quality audio!—is available on DVD at the State Library of Louisiana.]
3. Working as a class, fill out the worksheet “Pare Lorentz’s *The River* (1938): Image, Music, Narration,” available on Google Docs. (You should decide collectively on a “divide and conquer” strategy.) There are four tasks for this assignment: (1) fill in the time markings; (2) identify all hymn and popular song quotations (marked “QUOTATION?” in the worksheet); (3) identify all major motives (marked “MOTIVE?” in the worksheet); and (4) describe any musical features, sound effects, or imagery that you find significant. Use the handout, below, which provides links to online sources for all the hymns and popular songs that Thomson used.

**Carl Stalling and the Music of Looney Tunes (10/22)**

1. Read Daniel Goldmark, *Tunes for ’Toons: Music and the Hollywood Cartoon* (Berkeley, Los Angeles, and London: University of California Press, 2005), 10–43. As you make your way through both reading assignments, look for answers to the following questions:

   - How did Stalling get his start as a film musician?
   - How did Stalling’s experiences accompanying silent film affect his later compositional style? (What is “film funning”? How did Stalling continue this practice?)
   - What were some unusual aspects of the cartoon style and production process at Warner Bros., and what impact did they have on musical scoring?
   - How did Stalling use popular songs in his cartoon scores? What are some criticisms of his technique?
   - How did Stalling’s style change over the course of his career at Warner Bros.?

2. Watch *Bugs Bunny Rides Again* (1947) and *What’s Opera, Doc?* (1957).

3. Sign-up to find one of ten quotations in *Bugs Bunny Rides Again*. First, study the sheet music and memorize the main melody (note that most Tin Pan Alley songs begin with a verse and conclude with a chorus); then, listen for a quotation of your melody in the Bugs Bunny cartoon. Fill in the blank cue sheet (in the handout) with your work. Come to class prepared to share your identification. If you have chosen a popular song, you may be asked to teach the rest of the class to sing the melody of the chorus.

**Disney, Silly Symphonies, and Fantasia (10/24)**


   - the major players in the film’s creation (Walt Disney, Leopold Stokowski, the Philadelphia Orchestra, Deems Taylor)
   - the purpose of the film and the philosophy guiding its design
   - the film’s major technological innovations (especially “Fantasound”)
   - the mixed response the film received from critics and audiences
2. Watch *Skeleton Dance* (1929) and *Fantasia* (1940). (Follow along with the discussion guide.) [*Fantasia* is available on DVD from Netflix.]

3. Sign up to be a discussion leader for one of the sequences in *Fantasia*. (Begin your discussion with a quick summary of the sequence, and then introduce a provocative question or two.)

4. Download the seven historical newspaper articles—all critical responses to the film published shortly after its release—and bring them with you to class. (You do not need to read them yet—you’ll be using them for your next paper.)

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**UNIT V: STYLISTIC DIVERSITY SINCE MIDCENTURY**

**Hitchcock and Herrmann (10/29)**

1. Sign up to read one of the following chapters in Jack Sullivan, *Hitchcock’s Music* (New Haven and London: Yale University Press, 2006) and to watch the corresponding film.
   - Chapter 18: “Vertigo: The Music of Longing and Loss”
   - Chapter 20: “Psycho: The Music of Terror”

2. As you read your chapter, pick at least two important passages that you will use to introduce the film and its music to the class. Use the link below to add your quotation to the worksheet (about one to five sentences in length, depending on its significance). At the end of your quote, be sure to include a page number in parenthesis. Be prepared to discuss your thoughts on the significance of these quotations and whether you agree with them or not.

**Epic Film (10/31)**

   - What does Rózsa identify as the essential characteristics of the historical/biblical epic? In his opinion, what style of music is best suited for this genre?
   - In what ways is Rózsa’s score “historically informed”? In what ways is it still a product of the twentieth century?

2. Watch the following sequences from *Ben-Hur* (1959):
   - Prelude and Introduction (0:00–16:53)
   - Desert March, Jesus Miracle, and Rowing (59:05–1:14:00)
   - Battle at Sea (1:17:30–1:26:00)
As you watch each clip, listen for the following and record your observations in your notes:

- musical signifiers of antiquity (although Rózsa does not quote any actual Roman or early Christian music, he does attempt to emulate its sound and style)
- multiple appearances of a motive associated with Jesus Christ (how is Christ portrayed in the film? what is music’s role in shaping his identity?)
- multiple appearances of a motive associated with Ben-Hur (i.e., Charlton Heston)
- interactions between diegetic and non-diegetic music (especially for music associated with Roman rituals and marches)
- mickey-mousing in the galleys and during the battle with the Macedonians

Kubrick and the Art of Adaptation (11/5)


2. Watch clips from *2001: A Space Odyssey* (1968) [0:00–25:40 and 45:35–54:45] (available on Amazon Instant Video, as well as other online vendors); as well as the brief excerpts from *The Shining* (1980) and *Eyes Wide Shut* (1999), all directed by Stanley Kubrick.

- Sign up to obtain scores for one of the following works: Richard Strauss’s *Also sprach Zarathustra* [opening], Béla Bartók’s *Music for Strings, Percussion, and Celeste* [mvt. 3], or György Ligeti’s *Musica ricercata* [mvt. 2]. (These may be found on IMSLP, in your Norton score anthologies, and on reserve in the music library, respectively.) Identify Kubrick’s use of one of these works in the assigned clips. Pick one brief passage (between 60 and 90 seconds) in which you find the audio-visual experience particularly striking. Annotate the score with the film’s visual cues. Come to class prepared to share and discuss your findings.

3. Listen to the selected excerpt from Alex North’s film score for *2001: A Space Odyssey*, which was ultimately rejected by director Stanley Kubrick. Begin to think about the strengths and weaknesses of North’s score as compared to the adapted score that appears in Kubrick’s final cut, and be prepared to make the case in favor of either work.

Jazz, Rock, and Popular Music in Film (11/12–11/14)

1. Sign up to watch and present on one of the following films:

- *The Man with the Golden Arm* (1955), score by Elmer Bernstein
- *Sweet Smell of Success* (1957), score by Elmer Bernstein
- *Jailhouse Rock* (1957) [various popular songs, performed by Elvis Presley]
- *Touch of Evil* (1958), score by Henry Mancini
- *Elevator to the Gallows* [Ascenseur pour l’échafaud] (1958), score by Miles Davis
- *Anatomy of a Murder* (1959), score by Duke Ellington
• Breakfast at Tiffany’s (1961), score by Henry Mancini
• Goldfinger (1961), score by John Barry
• The Graduate (1967), with music by Simon & Garfunkel
• The Good, the Bad & the Ugly (1968), score by Ennio Morricone
• Easy Rider (1969) [various popular songs]
• American Graffiti (1973) [various popular songs]
• Chariots of Fire (1981), score by Vangelis

For more instructions on your presentation, refer to the syllabus.

2. For Tuesday (11/12), read the following primary sources as found in Celluloid Symphonies: Texts and Contexts in Film Music History, ed. Julie Hubbert (Berkeley, Los Angeles, London: University of California Press, 2011):

• Arthur Knight, “Movie Music Goes on Record” (1952)
• Elmer Bernstein, “The Man with the Golden Arm” (1956)

For Thursday (11/14), reading the following primary sources as found in Celluloid Symphonies: Texts and Contexts in Film Music History, ed. Julie Hubbert (Berkeley, Los Angeles, London: University of California Press, 2011):

• Alan Freed, “One Thing’s for Sure, R ‘n’ R is Boffo B. O.” (1958)
• “Herrmann Says Hollywood Tone Deaf as to Film Scores” (1964)

Takemitsu and the Sounds of Silence (11/19)

1. Read Noriko Ohtake, Creative Sources for the Music of Tōru Takemitsu (Aldershot: Scolar Press, 1993), 52–64. As you read, look for answers to the following questions:

• What are some differences between Western and Japanese conceptions of sound?
• What is ma? What are the biwa and shakuhachi?
• For Takemitsu, what is the value of “unfractionalized” music?

2. Watch excerpts from Kwaidan (1964) [title sequence, 0:00–3:31; ending of The Black Hair, 30:05–37:29; and Hoichi the Earless, 1:12:59–2:15:40] (available for online streaming at HuluPlus); as well as the brief excerpts Woman in the Dunes (1964) and Ran (1985). Note that these clips contain graphic violence and sexual content.


Film and Musical Minimalism (11/21)

- Concentrate on the interview with Glass. What information does he provide about the creation of the film and his relationship with director Godfrey Reggio?
- Spend some time interpreting the facsimile of the conducting score on p. 303. What sort of cues has the conductor marked for this performance? How many times does each bar repeat? Where are the moments of precise synchronization? Follow along with the film at 16:15–18:14.

2. Watch *Koyaanisqatsi* (1982). Be prepared to discuss your interpretation of the film and music’s role in shaping it.

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**John Williams and a New Classicism (11/26)**


- What are some significant characteristics of the music for the opening title sequence?
- How do sound effects contribute to the characterization of good and evil in the film? How does music emphasize this distinction?
- What does Buhler mean when he writes, “film music has... secularized the leitmotif” (42)? How are the scores for the *Star Wars* films similar to Wagnerian opera? How are they different?


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**Film Music Today (12/3–12/5)**

Sign up to work on one of the following composers:

- **Carter Burwell** (see David Morgan, *Knowing the Score: Film Composers Talk about the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema* [New York: HarperCollins, 2000], 57–71)
• **Michael Giacchino** (see Alex Ross, “The Spooky Fill: The Man behind the Avant-Garde Sounds of Lost,” *The New Yorker* [17 May 2010])

• **Jonny Greenwood** (see Alex Pappademas, “Radiohead’s Runaway Guitarist,” *New York Times* [9 March 2012], and “An Interview with Jonny Greenwood,” *Nialler9*)

• **James Horner** (see interviews on YouTube and other sources online, including Daniel Schweiger, “James Horner Hearing the Music of His Avatar” *Venice* [December 2009])

• **Cliff Martinez** (see interviews listed on his [personal website](#))


• **Rachel Portman** (see Christian DesJardins, *Inside Film Music: Composers Speak* [Los Angeles: Silman-James Press, 2006], 196–204)

• **A. R. Rahman** (see interviews on YouTube and many blogs, e-journals, and newspapers, including Peter Culshaw, “Interview with AR Rahman, the Composer behind the Slumdog Millionaire Soundtrack” *The Telegraph* [6 February 2009])

• **Trent Reznor and Atticus Ross** (various YouTube interviews, and Miguel Isaza, “The Sound and Music of The Girl with the Dragon Tattoo,” *Designing Sound* [5 January 2012])

• **Gustavo Santaolalla** (see interviews on YouTube and other sources online, including Michael Martin, “Oscar-Winning Gustavo Santaolalla Talks Artistry,” National Public Radio [8 October 2009])


• **Hans Zimmer** (see interviews on YouTube and many blogs and e-journals, including Rick Florino, “Interview: Hans Zimmer Talks Inception Score” *ArtistDirect* [12 July 2010])

For more information on your presentations and papers, refer to the syllabus.